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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XIX

NEW YORK, APRIL, 1924

NUMBER 4



FLOATING ANGEL ON CHINESE STELE  
NORTHERN WEI PERIOD, ABOUT 500 A.D.

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART

VOLUME XIX, NUMBER 4

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AN EXHIBITION OF THE ARTS  
OF THE BOOK

Following the Memorial Exhibition of the Works of Julian Alden Weir in the Gallery of Special Exhibitions, it is proposed to hold a special Exhibition of the Arts of the Book, to be opened early in May and to continue through the summer.

A LECTURE BY  
HOWARD CARTER

In advance of his public lectures in New York this spring, Howard Carter has most generously offered to give the Trustees of The Metropolitan Museum of Art an informal account of this season's work in the Tomb of Tutankhamen, with illustrations. It is understood that under

the arrangement made by Mr. Carter for his lecture tour in America, he is at liberty to do this only in the Lecture Hall of the Museum, the capacity of which is limited to 480. Under these circumstances, it will be impossible to accommodate all our 13,000 members, and the Trustees to their great regret find themselves compelled to restrict invitations for a lecture to be given on April 21 and repeated on April 22, 1924, to members of the Corporation and the higher classes of annual membership.

A GROUP OF WESTERN EM-BROIDERIES

The collection of Greek embroideries that has occupied a section of the textile corridor during the past three months has been replaced by a group illustrating the art as it developed in the West. This exhibit has been arranged to supplement a course of lectures on Historic Lace and Embroidery by Miss Marian Hague that is being given at the Museum, under a co-operative arrangement with New York University.

The pieces shown range in date from the early Christian period to modern times, and include examples of Coptic needlework, early Greek ecclesiastical embroidery of the Byzantine type, *opus Anglicanum*, Italian, Spanish, French, and English work.

The earliest document, a Coptic embroidery of the sixth to seventh century, comes from the cemeteries at Akhmim. This medallion, probably a *calligula*, one of the circular ornaments on the front of Coptic tunics, is worked in a surface satin stitch, which is probably the long and short filling stitch. In its pattern of mounted warriors this piece reflects the same source of inspiration as the Alexandrian and Sassanian silk weaves of the same period.

What at first glance appears to be a Byzantine fabric of early date is a fragment of fine ecclesiastical altar linen dating from the fifteenth or sixteenth century. In Greek and Armenian works accurate dating is hazardous, owing to the survival of archaic ornamental types in later fabrics and to the fact that vestments do not receive in the Greek church the meticulous care bestowed upon them in Western

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churches. In this piece, which originally may have been the center of a large veil, the embroidery represents the figures of the Entombment; the rigid Christ figure resting upon the tomb at the foot of the cross, the head supported by the mourning Virgin, the attendant saints, angels, and apostles, all repeat the archaic drawing of the Byzantine period; but this grouping of the figures in representations of the Entombment is not found prior to 1535-1564.<sup>1</sup> Of special note in this fragment is the outlining of the nimbus of the Christ figure and that of the Virgin with seed pearls. Framing the central group is a banding of inscription. Interesting by comparison are the two small panels in fine gold thread embroidery and an omophorion,<sup>2</sup> an Armenian ecclesiastical vestment of the fourteenth century, displayed in a case on the west side of the corridor.

A small panel of *opus Anglicanum* dating from the thirteenth century shows the figure of a saint in a cusped niche. This fragment, probably a detail from an orphrey or chasuble, is of especial interest as it represents English work of the same period as the Ascoli and other famous copes.

Equally interesting is a panel from a set of bed hangings of the time of Queen Elizabeth<sup>3</sup> and a charming bodice, two typical examples illustrating a phase of English needlework that may have derived its inspiration from illuminated manuscripts of the Tudor period. If we compare this English bodice with the contemporary Italian work in a nearby case, the marked superiority of Italian embroidery designing is at once apparent. While the English piece is equally rich in material and of even more difficult technique, its amateurish pattern reflects none of the trained draughtsmanship found in the design of the Italian piece, whose charming arabesques, masks, birds, and animal motives recall the Italian pattern books for embroidery and lace published in the sixteenth century.

Still another type of English work is shown in the valance, crewel work on linen,

from a Jacobean bed set; in this the exotic birds and curious floral forms may be readily traced to East Indian prints that introduced into England this new form of stylistic ornament.

In the group of French embroideries the outstanding feature is an exquisitely embroidered costume, fit for a queen and said to have been from the wardrobe of the unfortunate Marie Antoinette. In this same case will be found a charmingly designed sash (?) of the late eighteenth century and two waistcoats of the same period which reflect in their patterns the *jardinage* that became the vogue in ornament of the Louis XVI period; one of these shows a miniature shepherdess and a wheelbarrow, while in the other delicate arabesques support a delightfully modeled bird-cage.

The dainty refinement in French needle-work of the eighteenth century is illustrated in a small group of silk fragments worked in the *point de chaînette* in pastel shades, exquisite in design and workmanship, reminiscent of charming costumes that once graced the beauties of the French court.

Distinctly individual is the Spanish work represented by several interesting pieces, the most important of which is an embroidered alb described in an earlier number of the BULLETIN,<sup>4</sup> a linen vestment elaborately embroidered in gold thread in chain stitch on a field of drawwork of extraordinary technique. Here, too, is a linen cover, worked in the brilliant colorscheme so characteristic of Spanish work of the eighteenth century, with an entertaining pattern of figure motives that recall the brilliant personages of Goya's brush.

The central case has been reserved for the display of early American coverlets; one worked by Mary Breed, who lived near the historic battlefield, bears her name and the date 1770. Interesting in this connection is the fact that a delightful wall-paper was recently designed from the decorative motives of this spread by one of the foremost houses of this city. Another bed-cover in the same case, worked in a scrolling pattern of leaves, represents the blue and white type that was popular toward the

<sup>1</sup>Museum BULLETIN, vol. XV (1920), p. 201.

<sup>2</sup>Museum BULLETIN, vol. XI (1916), p. 263.

<sup>3</sup>Museum BULLETIN, vol. XV (1920), p. 201.

end of the eighteenth century; it dates from about 1800.

A case on the east side of the corridor displays a number of beautiful examples of quilting, a form of needlework that just now seems to be attracting considerable attention. Another shows several very fine pieces of petit point.

These embroideries will remain on exhibition until the early summer. F. M.

There are indications that the inside of the box was originally lined with some other material. Three of the feet are restorations; the ornamental knob usual in châsses of this type is missing. In other respects the châsse is in splendid untouched condition.

The principal subject represented on the front of our reliquary is Christ in majesty, seated on the rainbow throne. In His left



FRONT OF GILT-BRONZE CHÂSSE  
GERMAN, XII CENTURY

### A ROMANESQUE CHÂSSE

In mediaeval Europe of the eleventh and twelfth centuries the German craftsman was unsurpassed in the art of working metal. A beautiful example of this rare German metalwork of the early part of the twelfth century has lately been acquired by the Museum, and is now on exhibition in the Room of Recent Accessions.

This object is a gilt-bronze châsse, or reliquary, suggesting the form of a small building with gabled roof. The châsse, which measures  $8\frac{1}{2}$  in. in height,  $10\frac{1}{8}$  in. in length, and  $5\frac{3}{8}$  in. in width, is supported by four feet in the form of lion's paws.

hand is the cross-topped sceptre; His right is raised in the Latin blessing. Beneath His feet is an ornamental footstool. Surrounding this central motive are four symbols of the Evangelists: the ox, the lion, the eagle, and the man. The three animals have human bodies. This is the subject known as the Apocalyptic Vision, the iconographical arrangement of which is traceable back through such works as the tympanum of Moissac to the illuminations in the various copies of the Commentary of Beatus of Liebana. Though it is not nearly so usual for the four animals to have human bodies, they are sometimes thus represented, for instance, in a manuscript of the eleventh

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century in the Library of Astorga. The symbolism of the animals represents the different aspects of our Lord emphasized by the four Evangelists: Matthew is symbolized by a man as he treats of Christ from the human side; Mark discusses His royal ancestry, hence the lion; while Luke goes at greater length into the Passion (the ox is a symbol of sacrifice), and John in his gospel soars into the realms of the ideal,

corresponding short sides of the lower part of the châsse. They have no special attributes, but each Apostle carries a book and his name is inscribed above him.

Surrounding three sides of the cover is the following inscription: CORNVA IN MANIBVS EIVS IBI ABSCONDITA E FORTITVDO EIVS ANTE FACIEM EIVS IBIT MORS.<sup>2</sup>

The back of the châsse is decorated with bands of engraved ornament, among which



BACK OF GILT-BRONZE CHÂSSE  
GERMAN, XII CENTURY

and so is represented by an eagle which can look at the sun without blinking.

Flanking this composition are single figures of two angels holding crosses. Surrounding this entire front panel is the following inscription: HIC SPECIES HOMINIS AQVILE BOVIS ATQ LEONIS SIGNIFICANT DOMINVM FACIEBVS QVATVOR VNVM.<sup>1</sup>

Above, on the front panel of the cover are four Apostles standing in an arcade. A single figure of an Apostle occurs on the short sides of the cover, and three on the

are introduced grotesque heads of monsters, birds, and animals, human figures, and a procession of the damned being led to hell. Similar engraved ornament fills in empty spaces on the cover. On the four corners of the cover, executed in the round, are seated figures of angels, each holding in the right hand a globe.

Our châsse, which was formerly in the Schickler Collection in Paris, evidently comes from the same workshop as two other well-known châsses, one in the Parish

<sup>1</sup>Trans: Here is the appearance of a man, of an eagle, of an ox, and of a lion. They signify under four faces one Lord.

<sup>2</sup>Trans: There were horns in his hands and his might was hidden there and before his face death shall go forth. (Habakkuk, III, 4, 5.)

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Church of Molsheim in Lower Alsace,<sup>3</sup> the other in the Cathedral of Xanten.<sup>4</sup> The style, the subject matter, and the arrangement of all three reliquaries are nearly identical in all respects. There are a few unimportant differences. There is, for example, a very slight variation in the measurements; the Molsheim example has no inscription, and the inscription on the Xanten version is different from ours; in the two



SIDE OF CHÂSSE  
GERMAN, XII CENTURY

reliquaries in Germany, the Apocalyptic Vision is flanked by the figures of the Virgin and the Archangel Gabriel instead of by two angels, as in ours, and Saint Peter is represented holding the keys; and, whereas in the Museum example the four corner angels hold globes, at Molsheim they are shown as Church Fathers writing in books, and at Xanten they hold open books on their knees. There are also variations in the order in which the Apostles are placed.

A. McC.—J. B.

<sup>3</sup> Published by J. Braun, S. J., in *Zeitschrift für Christliche Kunst*, 1905, No. 5, pp. 131–135.

<sup>4</sup> Published by Clemen in *Kunstdenkmäler der Rheinprovinz*: Kreis Mörs I, 3, p. 130.

TRINITY OF THE BUDDHA OF HEALING

The latest addition to the Museum collection of Chinese sculpture is a large stele, a votive offering of the early Northern Wei period, that is, of about 500 A. D.

The Northern Wei were Mongolians who invaded North China in 398, founded their capital in Tatung fu in the province of Shansi, and gradually worked south till they established their capital in 493 in Loyan, the present Honan fu, and were eventually conquered when the Sui reunited China under their short and ill-fated reign from 589 to 618.

The Wei found Buddhism just introduced into China and were ardent adherents of the new faith: they painted the early and best frescoes in the thousand Buddha grottoes of Tun Huang, they cut the rock temples of Yün kang, and started the similar ones in Lung men. Having great artistic gifts, they gave the first impetus to Chinese sculpture and produced works of art which have never been surpassed. The sculpture of the T'ang period and the Japanese sculpture of the Suiko period, when young Japan started on its brilliant artistic career, are the clear outcome of the great Wei art.

The piece here illustrated (6 ft. 3 in. high), and now shown in the Room of Recent Accessions, is surely one of the earliest known of the Wei period, though not dated and without any inscription. The hieratic pose of the main figure and the flat archaic treatment of the drapery show clearly that the sculptor was inexperienced in the treatment of the human figure in the round. The famous Wei smile, which gives so much mysterious charm to the later figures of this period, is still absent, the figures stand straight and unmoved in solemn religious earnestness; but on the other hand the Wei artist, who had already produced so many charmingly decorated small bronzes, found himself quite at home when he started on the decoration of the large halo which forms the background. He covered the four sides of the stone with a magnificent lacework of design in very low relief, showing there that he was past-master in drawing and decora-

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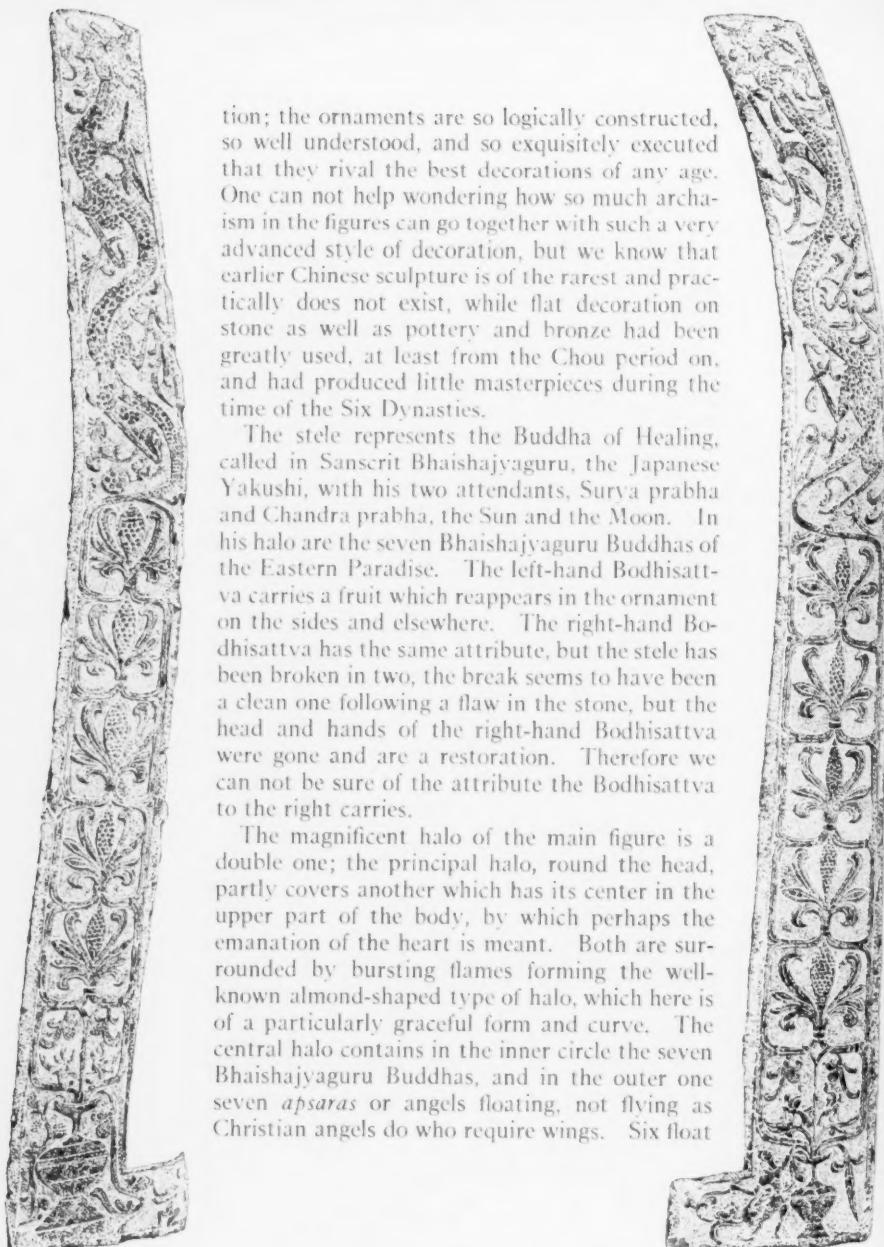
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BUDDHA OF HEALING  
CHINESE STELE, NORTHERN WEI PERIOD  
ABOUT 500 A. D.



BANDS OF DECORATION ON THE NARROW  
SIDES OF CHINESE STELE

most gracefully with streaming veils; the seventh, which could not be used in the ar-

tist's composition, is represented as being born out of a lotus flower. The larger halo



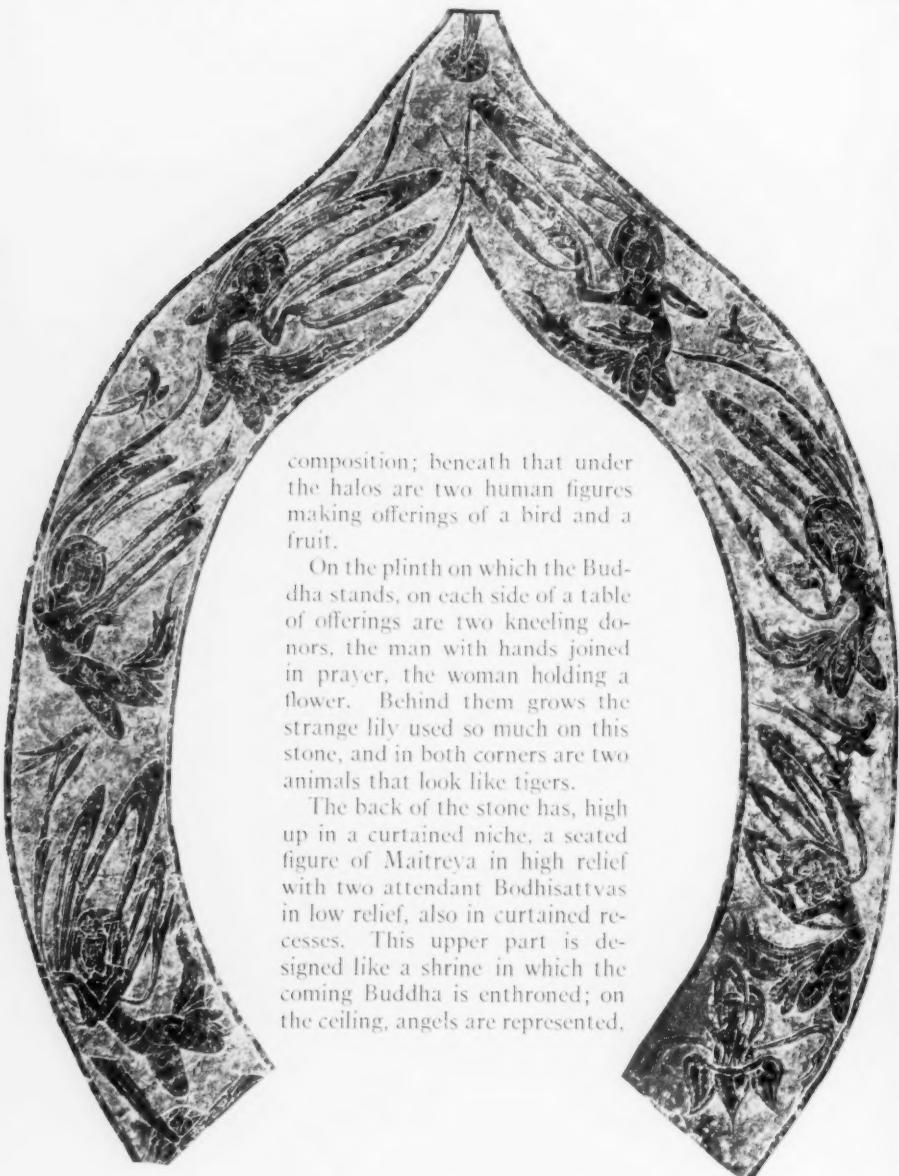
BACK OF CHINESE STELE  
NORTHERN WEI PERIOD

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contains four dragons, the two lower ones cleverly used as supports of the central

of the same kind as those used in the ornaments on the sides and those which the



APSARAS: PART OF HALO ON CHINESE STELE  
ABOUT 500 A. D.

and above the roof two floating *apsaras* play musical instruments and one in the center showers down fruit-bearing branches

principal Bodhisattvas on the front carry. Women carrying flowering branches stand outside the shrine.

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Below this scene, and intended to be thought in front of it, is a table of offerings, again with the same fruit or seed-pod in the center, and on each side are very stately and evidently very important adorers. To the right are a man and a lady with a servant who holds the state umbrella and a pike; to the left a lady with a child and two attendants, one also carrying an umbrella.

The rest of the stone is covered with small compartments, all except two containing women in exactly the same attitude. There are in all seventy-two such women carrying their hands in their sleeves, but in the next to the lowest row, on the extreme right, is quite another very slender, elegant lady carrying what may be a dish, and in the seventy-fourth compartment in the second row from the top, also at the right, amongst all these ladies who probably erected the stone, is a stork biting a snake. Of what the stork may have been the emblem in these early Chinese days we can not say.

The two narrow sides of the stele are decorated with a very beautiful ornament: out of vases grow plants which bear the curious seed-pods or fruits mentioned before; at the foot men try to reach them or to climb the branches, and in the upper part the trees turn into dragons. This fruit growing out of vases, which reappears everywhere on the stele, may be the Aruna fruit or Myrobalans which was used for certain medicinal qualities and was sacred to the Buddha Bhaishajyaguru, the Buddha of Healing.

S. C. B. R.

### AN EDUCATIONAL MUSEUM

The following editorial, published in the New York Times of March 22, 1924, summarizes in singularly effective form the impression which our Annual Report was intended to make upon our members and the intelligent public:

"The report of the Metropolitan Museum of Art for 1923 makes it clear that this Museum is not a mere repository for things gathered out of the past from many civilizations, but that it is a live educational force. It is not a place alone of conserving

and recording; it is an institution for teaching through its collections the love of that which does unquestionably increase happiness, and which, in time, to quote from its 'creed,' 'reacts upon the health of mind and body' of those who take advantage of its culture. It is in an increasing degree an active public benefit, making itself felt throughout the whole city—and even beyond. Over a million persons were reached directly last year, of whom a third or more came for special purposes: to hear lectures, to enjoy concerts in the environment of art, to use the library, or, as pupils in the schools, to see the collections under the direction of instructors.

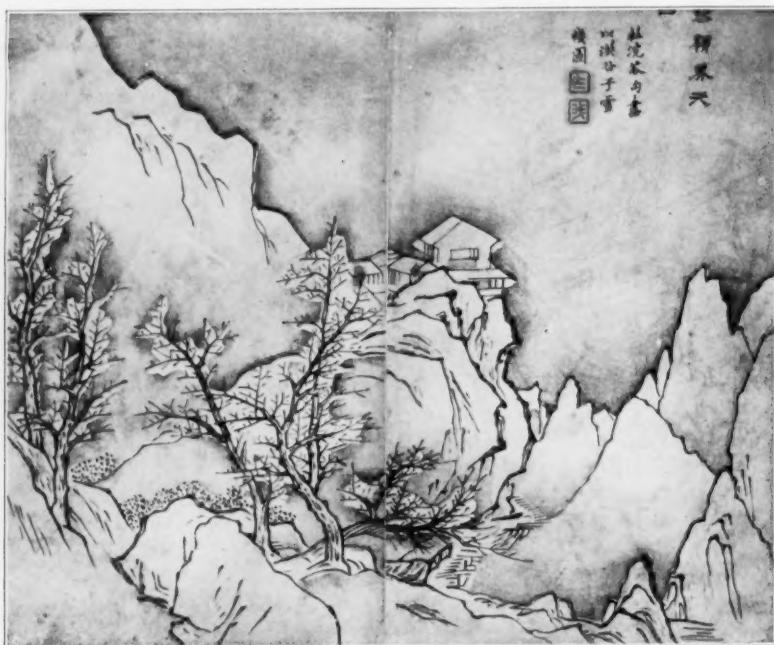
"The theory upon which the present 'dynamic' policy proceeds is that every human being is born with a potential love of beauty which may become an active factor in his life, through education; that through coöperation with the schools the Museum may have an important part in teaching the language by which art may be understood and appreciated; and that, as Mr. Choate began to say fifty years ago, the diffusion of art in its highest forms will not only be helpful to the students and artisans of every branch of industry, but will 'tend directly to humanize, to educate and refine a practical and laborious people.' Not merely will they come to use the Museum as their common possession which they can frequent in their leisure time, which has been greatly increased in the last fifty years, but more and more they will put upon the walls of their homes or on their tables the reproductions in color or form of some of the paintings and sculptures they have come to know in these galleries of beauty.

"There has been a noteworthy addition to the educational program this past year through a coöoperative arrangement with New York University (which the Museum is ready to extend to other universities and to colleges) by which a number of advanced courses, having the scope and standards of academic work, are given by members of the Department of Fine Arts of the University and members of the Museum staff. The University thus avails of the rich illustrative material at its doors and the Mu-

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seum adds incidentally to its own staff of specialists. This at one extreme; and at the other the 'Committee on the Cinema' has made progress in the preparation of films specially suited to the use of museums, art schools and societies, to be lent at a nominal fee. All this is done in greater part from private contributions, the city contributing somewhat more than a fifth of the total of \$1,500,000, besides the build-

cause it is not sure that "woodcuts" would be correct. Certainly the contour blocks have been cut in wood, which is shown by the character of the lines and the occasional breaks where the thin wooden lines have given way; but the sparingly used color blocks, rarely more than three or four, may have been wood but may also have been pewter or stone, as the result is different from what we are accustomed to see



CHINESE PRINT FROM THE MUSTARD SEED GARDEN PUBLICATION

ings. But there is one notable addition to the buildings coming from private sources—from Mr. and Mrs. Robert de Forest—for the housing of collections of American art. This outstanding contribution in 1923, to be ready in a short time, will considerably add to the educational facilities of this Museum, which (with its sister museum, the Museum of Natural History) has become one of the city's greatest educational forces."

#### CHINESE PRINTS

The word "prints" is used purposely be-

on Japanese color prints. Altogether the Chinese color prints are very different from their Japanese offsprings. They are more realistic, more like water-color drawings, and are often designed without outlines. The purist will rightly say that in style they are inferior to the Japanese ones, which are carried out in a technique perfectly adapted to the woodcutter's art, which in the best periods never aimed at realism or the rendering of the artist's brush; but the Chinese prints, and here we are speaking of the color prints, the black and whites being treated in the usual line process, have a great charm of their own, a free artistic

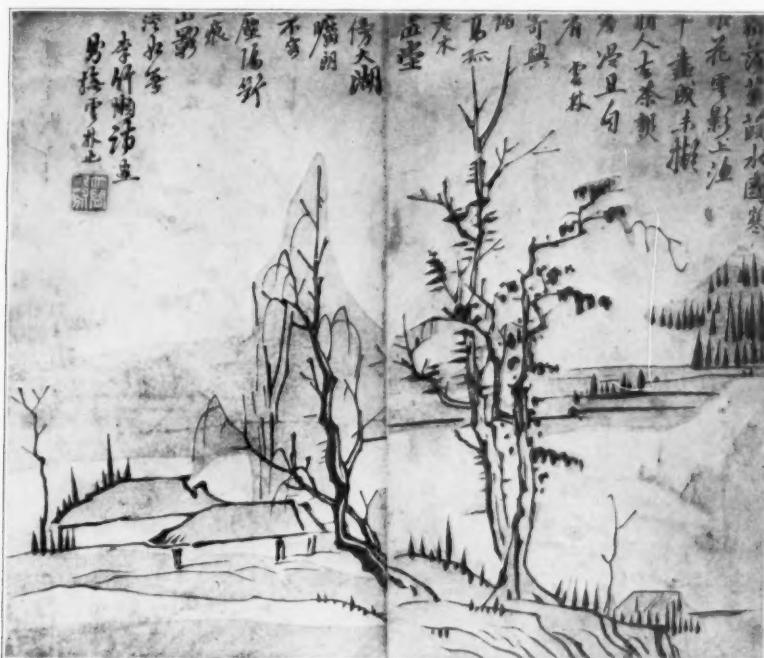
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quality, a freshness of composition, and a boldness of coloring, which are altogether different from the well-known, more academic Japanese prints. They are, in fact, renderings of rapidly made artist's sketches, specially the ones now shown in the Room of Recent Accessions, which are part of a large and very comprehensive collection acquired by the Museum.

Their historical value is that they were

were made for a specific use. An earlier larger print representing the last three months of the year, made by Ting Chensi in Su Chou, evidently intended as illustration, is treated in the regular wood-cut technique much like the Japanese prints.

The first book, of which pages are shown, was published in Nanking in 1677 under the name Explanation of Painting from the Mustard Seed Garden (Chieh-tse-yuan-hua



CHINESE PRINT FROM THE MUSTARD SEED GARDEN PUBLICATION

made before color-printing was practised in Japan. They are comparatively very rare; the British Museum is proud of a small collection found amongst early, long-forgotten papers, German museums own some, but the collector has until recently been unaware of their existence.

The prints owned by this Museum were published in book form as models for painters and decorators; they contained details of flowers, trees, and rocks for the training of artists, and reproductions of paintings by well-known masters of different periods. For this reason the objection to their sketchy quality is not quite just, for they

chuan), the Mustard Seed Garden being a printer's establishment owned by Li Ying-po. In 1701 two more volumes were added to the first two and in 1818 the fifth, giving human figures. The book was very successful and numerous new editions were published, mostly with new blocks. We have a later K'ang Hsi edition, one of the time of Ch'ien Lung (1736-1795), and another as late as Tao Kuang (1821-1850). Some of these are very roughly printed but the first edition, which is very rare and to which the examples shown belong, is done with care and has great charm.

The second book, which answered the

same purpose, was printed in the Ten Bamboo studio and bore the Chinese name, Shih chu chai shu hua tse. This was first published in 1700 and also appeared in many new editions during the reigns of Ch'ien Lung and Tao Kuang. Of this publication, also, fine pages of flowers, birds, fruit, and bamboo are shown.

One of the qualities and peculiarities of these Chinese prints is the way in which black is used in different shades and the manner in which both the black and the colors are effectively shaded from dark to light by means of wetting the block, a proceeding which we do not see in Japanese prints before the time of Hiroshige (1797-1858).

S. C. B. R.

### ROMAN GLAZED POTTERY

There is a rare and beautiful variety of late Greek and Roman pottery of special appeal to us today, for it is covered with the blue alkaline and brown and green lead glazes so popular in modern times. We are apt to think of these brilliant-colored glazes as essentially unclassical and as confined to Egypt, Mesopotamia, Persia, and China.<sup>1</sup> As a matter of fact, they have a long history also in Greek lands. We encounter them first in Minoan times in such products as the snake goddesses from Knossos or in the vases from Enkomi in Cyprus.<sup>2</sup> Then they occur sporadically during the archaic Greek period in Ionian wares, for instance, in those from Rhodes and Naukratis.<sup>3</sup> But all such individualistic efforts were soon stopped by the all-conquering popularity of the black-glazed vases which from the sixth century onward became the Greek pottery par excellence. When their ascendancy was at last over, there was again an opportunity for experimentation and in the Hellenistic period all

<sup>1</sup> Green lead glazes are common in Chinese pottery as early as the Han period (206 B. C.-220 A. D.).

<sup>2</sup> Cf. Murray, Excavations in Cyprus, pp. 33 ff., pl. 3.

<sup>3</sup> Cf. Kinch, Vroulia, p. 67, 6; Prinz, Funde aus Naukratis, pp. 100 ff.; Walters, History of Ancient Pottery, I, pp. 126 ff., etc.

kinds of techniques made their appearance, soon to be swamped again, however, by the reddish brown terra sigillata ware of the Roman Empire. Side by side with the terra sigillata pottery and originating apparently in the experimental Hellenistic epoch occur these vases with colored glazes.

The ware has been found in diverse localities, both in the East (Syria, Cilicia, Cyprus, Thrace, Southern Russia, etc.) and in the West (Gaul, Italy, etc.); but it never seems to have had a very extensive market; at least up to the present it has appeared in comparatively small quantities and has indeed only lately received adequate attention by scholars.<sup>4</sup> This Museum is fortunate in having several fine specimens, acquired from the Morgan and Fletcher Collections and from time to time by purchases<sup>5</sup>; so that our collection now ranks as one of the best. Lately we have been able to add three new examples (now shown in the Recent Accessions Room) of which one is an exceptionally important one. It is an amphora of angular outline with two ribbed handles, covered with a beautiful blue-green glaze now partly iridescent (H. 14½ in. [35. 8cm.]). The neck is decorated with reliefs of single unrelated figures, taken from the regular Roman repertoire—Eros playing the lyre, holding his bow and arrows (?), and wrestling with a serpent; a seated woman; a figure with a cornucopia; an eagle; a grasshopper; two bearded masks; a female head—all subjects familiar from countless representations on other Roman monuments of the early Imperial period, especially on sarcophagi, gems, and lamps. On our vase the glaze is so thick in places that details have become blurred and identification is neither easy nor certain.

Neither the shape of the amphora nor the quality of workmanship in the reliefs has any particular artistic merit. But the whole has been transformed into a thing of beauty—as so often in modern pottery—

<sup>4</sup> For the best account which has so far appeared cf. Zahn, *Amtliche Berichte aus dem kgl. Kunstsammlungen*, 1914, XXXV, No. 10, pp. 778 ff. and 81stes Winckelmannsprogramm.

<sup>5</sup> For a description of our best pieces cf. Museum BULLETIN, 1916, pp. 64 ff.

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by the brilliant glaze, and still more perhaps by the many-colored iridescence it has acquired. Moreover, the presence of the reliefs, which are rare on such vases, adds considerable interest by showing beyond doubt the classical origin of this ware.

The vase is made of coarse, yellowish clay and was thrown on the wheel, but not turned. The reliefs were worked separately in moulds and attached. On the shoulder is a rope pattern, roughly worked by hand. The inside of the vase is not glazed, but glaze was applied to the bottom of the foot, to make it watertight.

It is interesting to compare our amphora with a similar one now in the possession of John D. Rockefeller, Jr., which is likewise decorated with reliefs on the neck, several of which are identical with ours and were evidently made from the same moulds. Still another amphora with such reliefs has recently come into private possession in New York; all three are said to have come from Syria and are probably the products of the same workshop.

The two other new pieces (also from Syria) consist of an amphora (height,  $12\frac{5}{16}$  in. [31.5 cm.]) decorated with grooves and bosses and covered with an attractive blue-green glaze which has assumed a silvery shimmer, and a bright green plate (diameter,  $6\frac{3}{8}$  in. [16 cm.]) of the familiar Roman form with low annular foot and short upright rim. While not so important as the amphora with reliefs, they are attractive specimens in exceptionally good preservation. In both we can see the marks left by the bits of clay serving as stilts when the vases were packed

in the kiln. The plate was fired upside down, for there are drops of glaze on the rim.

G. M. A. R.

RECENT ACCESSIONS IN THE PRINT ROOM

Among the accessions of the last year which have not as yet been mentioned in the BULLETIN, Netherlandish work is

represented by a very few items, but those extraordinarily interesting. Rembrandt leads the list with a number of prints among which attention may be directed to the Christ on the Mount of Olives, the small Christ Carried to the Tomb, the Spanish Gypsy, the Young Couple Surprised by Death, and the second state of the Entombment in the Dark Manner. Lucas of Leyden follows with two of his large woodcuts: Virgil Suspended in a Basket, and Truth Deceived by a Woman; and by two engravings: Susannah and the Elders, and Samson. In addition to these there is an Antwerp Book

of Hours of about 1495, the only other known copy of which is the well-known one in the University Library at Cambridge, England.

France is represented among the recent accessions by a little group of prints and books of more than usual interest. Of these the chief, perhaps, are the Postilles, printed by Guillaume Le Rouge at Troyes in 1492 (Hain-Coppinger 6097); a curious and very rare Danse des Aveugles, printed at Paris, presumably a little before 1500, which comes from the libraries of Firmin



ROMAN AMPHORA  
COVERED WITH BLUE-GREEN GLAZE

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Didot and Lucien Double; the first volume of a Bible en François, printed at Paris by Verard (?) about 1500; and an Ovid printed at Lyons in 1510. The illustrations in the last of these are from the hand of the earliest recognizable personality among the Lyonnese woodcutters, the so-called Maître au Nombril; the pictures in the other volumes belong in the great anonymous group which contains so many of the finest things ever done, and are for the most part reprinted from previous editions of the same or other works. The earlier impressions of these woodcuts, however, occur in volumes of such signal rarity that there is little or no chance of the Museum's ever being able to acquire them, early French illustrated books being much more difficult to get than German or Italian ones. Of the previous edition of the Postilles, printed at Chartres in 1489, the only known copy is in the Bibliothèque Nationale at Paris, while of the edition now in the Print Room only six other copies have been described by the bibliographers, and all but one of them are in public libraries. It contains seven large cuts and forty-three small ones in the best style of the Le Rouges, who were among the most important of the early printers of picture books in northern France. The Danse des Aveugles, a slender chap-book, contains pictures which appeared, some in one of the first editions of the Romaunt de la Rose, and others in several of the Verard books. The large cut of Death with the Arrow is one of the most powerful and effective of the early Parisian woodcuts. The illustrations in the Bible include a number of the best woodcuts made in France in the fifteenth century, of which perhaps the best known is that of Adam and Eve which was reproduced in Mr. Pollard's Fine Books.

The most important of the French single prints are two lithographs by Ingres, one the second portrait of F. S. Douglas, in proof state before all letters, and the other a large sheet containing the portraits of Lord and Lady Glenbervie, of Lord Guilford and (the first) F. S. Douglas. There can be as little question about the beauty of these prints as there is of their rarity, for they are probably the most notable

combination of these two qualities to be found among nineteenth-century prints. It might even be maintained with some show of justice that they are among the finest portrait prints ever made. There is also an extraordinarily beautiful impression, in the first state, of the masterpiece of Ingres's great rival, Delacroix, the Sisters of Dugesclin, another print which is also one of the greatest triumphs of lithography. In addition to these three outstanding items there is a little group of fine lithographs by Raffet, Pissarro, Renoir, Rodin, and Toulouse-Lautrec, and a few etchings by Manet, Legros, and J. J. Tissot. The last named of these artists has suffered from having too closely identified himself with the fashions and foibles of his period, the period of eighteen-inch waists, bustles, and little cocky hats, but he had very real merits, and with just a little sympathy for his time it is possible to find a good deal to be said for him.

The collections of Italian prints and books of the Renaissance have been notably strengthened by the acquisition of a fine uncut impression of Mantegna's great Bacchanal with the Wine Vat, which gives the Museum five of the seven prints by that most important of all early Italian engravers. In addition to that there are Zuan Andrea's Hercules and Dejaneira and a remarkable impression of that Annunciation by Baroccio, which being in an unfashionable mode has long failed to receive the attention that it should as one of the very best etchings of its century. A bound collection of etchings by Stephano della Bella shows some most delightful aspects of the work of this almost ignored but really sizable artist. On the title-page of Berrutus, *Dialogus*, Rome, 1517, appears what may be the first title-page vignette, a rarity that is made doubly interesting by the fact that it is a very fine impression of one of the most charming of the little Marc Antonios. The Renaissance woodcut is represented by a very tall and desirable copy of the celebrated Bergomensis, *De Claris Mulieribus*, printed at Ferrara in 1497—not improbably the most beautiful book made in that city; by the Bible printed by Bevilacqua at Venice in 1498;

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by the Venetian *Sacro Bosco* of 1490, which contains a pretty frontispiece by Jerome de Sanctis, the earliest Italian woodcutter to be known by name; and a nice little *Officium* issued by Giunta of Venice in 1518.

W. M. L., JR.

## EARLY GREEK AND ETRUSCAN VASES

### RECENT ACCESSIONS

Within the last few years we have been able to add a number of important ex-

amples to our collection of early Greek vases,<sup>1</sup> and this year again we have made several additions to our hitherto rather scanty stock; so that gradually our showing of these highly interesting early wares is becoming more representative. The pieces here described consist of a Cretan jar, a Rhodian amphora, a proto-Attic oinochoë, a Corinthian pyxis, a proto-Corinthian lekythos, a Laconian ("Cyrenaic") kylix, and seven bucchero vases—a highly diversified group and eloquent of the state of Greek ceramics at that time. For all of these vases—except the Cretan jar—are products of that great experimental period in Greek history, the seventh and sixth centuries B. C., when the Hellenic world was teeming

with new ideas, trying them out, and gradually evolving the standards which later obtained. Anyone interested in how great art comes to pass will find intellectual as well as artistic pleasure in these lively products of classical Greece in the making, which are shown in the Room of Recent Acquisitions.

A three-handled jar (fig. 1; height, 13½ in. [34.3 cm.]), said to have come from Knossos, is a typical product of the Cretan civilization. It has the bulbous, somewhat top-heavy form so popular among the Aegeans,



FIG. 1. CRETAN THREE-HANDED JAR



FIG. 2. "RHODIAN" AMPHORA

and is covered with a decoration of spirals and wavy lines interspersed with rosettes and leaf motives, painted in brownish black glaze on a cream slip. The boldness and vigor of the design point to the best Knossian epoch (Late Minoan I-II, about 1600-1350 B. C.), before the tired conventions of the period of decline set in; and since available representative pieces of this type are rare, this, our first good specimen, is a highly desirable acquisition.

A "Rhodian" (Fikellura) amphora of the seventh century B. C. (fig. 2; height, 11 1/6 in. [29.7 cm.]) shows the lingering influence of Aegean art at this period. Its splendid spiral scrolls and floral and guilloche ornaments painted in dark glaze on a white slip are clearly a heritage of Cretan times; only now they are arranged in orderly

<sup>1</sup>See Museum BULLETINS, 1920, pp. 253 ff., and 1923, pp. 176 ff.

horizontal zones, the Eastern lotos bud has joined the former repertoire of plant patterns, and occasionally a geometric motive is introduced, like the short meander strip joining the spirals on one side; for though the seventh-century styles are in a way a reaction against the geometric routine of the preceding centuries, naturally the past could not be altogether discarded, and the meander pattern in particular often makes its appearance.<sup>2</sup> The form of the body is interesting to compare with the Knossian jar; it has no longer the Aegean double curve but a single convex one, heralding the beautiful egg form of later times.

Early Attic or "proto-Attic" ware of the seventh century, particularly of the first half of that century, is for some reason not common. We own the best specimen in existence in our colossal amphora with the representation of Herakles and Nessos. A new oinochoë (fig. 3), though a more modest piece, is likewise full of interest and fascination to the student of early Athenian ceramics; for these vases form the bridge between the geometric styles and the sixth-century wares which culminate in the black-and red-figured styles; in other words, they are the beginning of the story which reaches its climax in the works of Euophonios and Brygos and their cycle. The jug has a cone-shaped body (height, 3 $\frac{5}{8}$  in. [9.2 cm.]) and had a high cylindrical neck (which we have restored), of the type also found in early Corinthian pottery. The technique is still much the same as in the geometric vases, with decorations in brownish glaze on a cream body, arranged in horizontal zones; but something has clearly happened to the outlook of the painter. Instead of the tedious repetition of familiar motives and geometric representations of human and animal figures, a

<sup>2</sup>Cf., e.g., Kinch, Vroulia, figs. 107, 109a, 115.

new life pervades these scenes. The chief zone shows a dog running at full speed after two horses, evidently rounding them up; while a large bird is slowly getting out of the way with loud cackle and beating of wings. In the field are unrelated ornaments—crosses, lozenges, spiral hooks, fish, and what appears to be a representation of a bronze bowl with griffin heads, on a high stand, a form prevalent at the time.<sup>3</sup> They are merely background fillers due to the

old aversion for empty spaces; but even they have assumed new life and interest. The artist is clearly making a fresh start, looking around him for inspiration instead of slavishly copying old models. His ability to express what he sees is still limited; but his interest is awakened and a future lies before him. The subsidiary zones are more in the old manner—a "wavy line" snake, zigzag lines, rosettes, and inverted triangles with palmette ornaments at the apex. On the snake are white dots, and the eyes and muzzle of the horses are incised, while elsewhere details are reserved—a mixture of techniques natural in this experimental stage. On the

flat bottom is painted a large swastika.

The closest parallels to our oinochoë are a few proto-Attic fragments from the Akropolis of Athens with almost identical representations of dogs and fishes;<sup>4</sup> we may also compare the proto-Corinthian lekythos in Syracuse<sup>5</sup> with its similar fish and bird, executed, however, in a more demure manner.

A small proto-Corinthian lekythos (height, 2 in. [5.1 cm.]) with concentric bands on the body and triangular and spiral hooks on the shoulder is a gift of Albert Gallatin. It is worked in characteristic,

<sup>3</sup>Cf. Furtwängler, Olympia, IV, pl. 49, b.

<sup>4</sup>Cf., e.g., Graef, Die antiken Vasen von der Akropolis, pl. 13, No. 370, p. 37, No. 365.

<sup>5</sup>Journal of Hellenic Studies, 1912, p. 331, fig. 9.



FIG. 3. EARLY ATTIC OINOCHOË

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dainty fashion with great precision and finish.

A Corinthian pyxis (height, 9 $\frac{1}{4}$  in. [24.6 cm.]) with cover has bands of animals and



FIG. 4. "LACONIAN" KYLIX  
(INTERIOR)

monsters (deer, panthers, lions, sphinxes, sirens) with rosettes and dots as ground ornaments. The shape and the decoration have great decorative quality, as has all Corinthian pottery; but there is a sameness in the motives used which makes this the only seventh-century ware which becomes monotonous. Corinthian pots must have been manufactured in great quantities, for they have been found all over the Mediterranean world, and they certainly bear the stamp of wholesale production.

A "Laconian" kylix (figs. 4 and 5; height, 4 $\frac{5}{8}$  in. [11.8 cm.]; diameter, 7 $\frac{1}{6}$  in. [19.2 cm.]) is our second example of this important fabric, which was formerly called Cyrenaic but



FIG. 5. "LACONIAN" KYLIX  
(EXTERIOR)

has more recently been attributed to Sparta, since excavations have shown that it was produced there in continuous chronological sequence. According to the classification worked out by the excavators<sup>6</sup> our new ky-

<sup>6</sup>Cf. Droop, Annual of the British School in Athens, XIV, pp. 30 ff.

lix belongs to the Laconian IV period (550–500 B. C.), after the climax of the style was reached and the first signs of degeneration appear. It is a heavier piece than most good Laconian pottery; and the lotos and palmette designs (painted on the inside and on a frieze on the outside in black and purple on a cream background with some incisions), though highly decorative, are rather coarsely executed. There is also a good deal of black paint in the place of the earlier all-over white engobe—another sign of late date. Our piece has been known for some



FIG. 6. ETRUSCAN BUCCHERO  
"FRUIT STAND"

time and was published by J. P. Droop in the Journal of Hellenic Studies, 1910, pp. 13, 14, figs. 5 and 6. It comes to us from a private collection.

Our collection of Etruscan bucchero pottery is large and of high quality. Both the plain wares and those decorated with reliefs are well represented<sup>7</sup> but we have hardly any incised examples in which the incisions form the main decoration and are not merely subsidiary to the reliefs. This serious gap is now filled by the acquisition of a magnificent kantharos with punctured fan-like ornaments; two graceful "fruit stands" (fig. 6) with effective designs of loops, palmettes, and lotos flowers incised on the inside of the rim (the incisions filled in with red paint); and an oinochoe with an incised frieze of animals and monsters, viz., a horse, two deer, a bird, a stag, and a griffin (fig. 7). The two goblets be-

<sup>7</sup>Cf. Museum BULLETIN, 1921, pp. 103 ff.

long to the transition period of the seventh century B. C. between the coarser, clumsier impasto ware and the more finished black bucchero style; while the kantharos and especially the oinochoë are of the developed, well-levigated, jet black bucchero technique of the seventh to sixth century. Incised bucchero vases being comparatively rare,<sup>8</sup> we are fortunate in ac-



FIG. 7. ETRUSCAN  
BUCCHERO OINOCHOË

quiring several such good examples. Three other bucchero pieces—a plain bowl and two oinochoai with friezes of sphinxes in relief—are of the commoner varieties likewise in vogue from the seventh to sixth century B. C. The reliefs were not worked separately and applied, they were worked directly on the vase while it was still in leather-hard condition; the feet of the sphinxes were incised instead of modeled. The Oriental character of these figures is very evident.

G. M. A. R.

<sup>8</sup>For a number of conspicuous examples cf. Pottier, *Vases antiques du Louvre*, I, pls. 23-26.

## TWO PICTURES BY POUSSIN

In almost all cases the more celebrated works of the old masters have entered the permanent collections abroad. It is rare indeed at this day that an opportunity presents itself like that which this Museum has just seized. The picture by Poussin of the Blind Orion Searching for the Rising Sun<sup>1</sup> happens to have remained until recently in private hands, though in the past it has been famous as one of his masterpieces, the theme of elegant essays and critical eulogies. It has been classed with *The Deluge* (Louvre) and the *Polyphemus* (Petrograd) as the most sublime landscape which this "painter of the mind and of the soul" produced. But Poussin's fame (except in France, where it has always burned brightly) declined somewhat in popular estimation at the middle of the last century when the romantic and realistic fashions displaced the so-called classical style founded on the work of Raphael, which had been the ideal of collectors up to that time. The Carraccis, Domenichino, and Guido Reni suffered the most in this revolution in taste; but Poussin, who undeniably belongs to their group, did not altogether escape. Owing to this partial eclipse of his reputation the picture of Orion was allowed to hang undisturbed in the Methuen Collection in England until a few months ago, and now to finish its wanderings here in New York.

Orion, the subject of the picture, was the giant, the mighty huntsman of Boeotia. He had been made drunk and then blinded by Oenopion, King of Chios, the father of his lady-love. After his blinding, having been granted by the gods the power of walking over the sea, he followed the sound of a blacksmithy and came to the forge of Hephaestus at Lemnos. Here he was given one of the workmen as a guide and, going to the oracle, found that his blindness could be cured by the first sunbeams of the morning. The picture shows him on his voyage to the place of the sunrise. The workman of Hephaestus, poised on Orion's shoulders with one hand on the gigantic head, directs

<sup>1</sup>Room of Recent Accessions; later Gallery 20. Oil on canvas: h. 46 $\frac{1}{2}$ ; w. 72 inches. Fletcher Fund, 1924.

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BLIND ORION SEARCHING FOR THE RISING SUN  
BY NICOLAS POUSSIN

his steps, and countrymen in the fields at his feet marvel at the prodigious passerby. The sun has not yet appeared above the horizon but already lights the edges of the higher clouds, and among these appears Artemis with whom Orion's later fate is strangely linked. They dwelt together—companion hunters, it is said—until he was killed by a ruse of the resentful Apollo, and after his death it was Artemis who set him where we now see him among the stars—the giant with the sword, club, girdle, and lion's skin and by him his dog Sirius.

The knowledge of the stories he illustrates is essential to the full enjoyment of Poussin's art, as all the items of his compositions and their treatment depend on the subjects. Those who at first find themselves repelled by the sombreness of the lower part of our picture should bear in mind that the night still rests on these hills and trees and that the before-sunrise effect and not a combination of pleasing colors was the artist's aim. One dares to say that the obscurity and the heaviness of these forms and in contrast to them the elation and the hopefulness of the sky were the particular beauties he sought in this landscape. The figures also, without some key to their significance, would lose a great part of their value. But even without the help of the story, one could not fail to recognize in the attitude of the giant the faltering and groping gait of a blind man, or fail to appreciate the uncertain foothold of the guide upon his shoulders. Poussin relied not only on the culture of his age, which he possessed to a high degree, and on his supreme craftsmanship, but also on a rigorous study of life and nature. Though removed by his lofty and poetic art from every-day people, his figures live and act as human beings. All his details of natural objects as well as his people are inspired by life. Vigneul de Marville, who knew him as an old man, perhaps, indeed, at the time he was painting the Orion, bears witness to it. "Even at his age," he writes, "I have met him often among the ruins of ancient Rome or in the fields or on the banks of the Tiber, sketching whatever pleased him. I have also met him bringing home pebbles or moss in his handkerchief, flowers or such like, which he

wished to paint exactly from nature." The branch of oak in the foreground of our picture must have been so copied. It was by such methods that he arrived at the reality of his imaginary creations.

The history of the picture is pretty well known. It was painted in 1658 for M. Paspart, the Accountant General. The most famous of its various owners was Sir Joshua Reynolds, by whom it was brought to England; sold by him for 500 guineas to M. de Colonne, it returned to the Continent and, after passing through several collections there, came back to England in 1820 as the property of Rev. John Sanford; by the marriage of that gentleman's daughter with the second Baron Methuen in 1844 it entered into the Methuen Collection, remaining there until its purchase a few months ago by Messrs. Durlacher, from whom the Museum has bought it. In 1820 or 1821, it must have been, the picture was shown in the British Gallery in London, where it became known to William Hazlitt and inspired the essay, *On a Landscape of Nicolas Poussin*, in his *Table Talk*. The book can be seen in our Library but I can not withstand the temptation to quote here one of its paragraphs, as it sums up in such a sympathetic manner the qualities of this picture.

"Nothing was ever more finely conceived or done. It breathes the spirit of the morning; its moisture, its repose, its obscurity, waiting the miracle of light to kindle it into smiles: the whole is, like the principal figure in it, 'a forerunner of the dawn.' The same atmosphere tinges and imbues every object, the same dull light 'shadowy sets off' the face of nature: one feeling of vastness, of strangeness, and of primeval forms pervades the painter's canvas, and we are thrown back upon the first integrity of things. This great and learned man might be said to see nature through the glass of time: he alone has a right to be considered as the painter of classical antiquity. Sir Joshua has done him justice in this respect. He could give to the scenery of his heroic fables that unimpaired look of original nature, full, solid, large, luxuriant, teeming with life and power; or deck it with all the pomp of art, with temples and towers, and

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mythic groves. His pictures 'denote a foregone conclusion.' He applies nature to his purposes, works out her images according to the standard of his thoughts, embodies high fictions; and the first conception being given, all the rest seems to grow out of, and be assimilated to it, by the unfailing process of a studious imagination. Like his own Orion, he overlooks the surrounding scene, appears to 'take up the isles as a very little thing, and to lay the earth in a balance.' With a laborious and mighty grasp, he put nature into the mould of the ideal and antique; and was among painters (more than any one else) what Milton was among poets. There is in both something of the same pedantry, the same stiffness, the same elevation, the same grandeur, the same mixture of art and nature, the same richness of borrowed materials, the same unity of character. Neither the poet nor the painter lowered the subjects they treated, but filled up the outline in the fancy, and added strength and reality to it; and thus not only satisfied, but surpassed the expectations of the spectator and the reader. This is held for the triumph and the perfection of works of art. To give us nature, such as we see it, is well and deserving of praise; to give us nature, such as we have never seen, but have often wished to see it, is better, and deserving of higher praise. He who can show the world in its first naked glory, with the hues of fancy spread over it, or in its high and palmy state, with the gravity of history stamped on the proud monuments of vanished empire,—who, by his 'so potent art,' can recall time past, transport us to distant places, and join the regions of imagination (a new conquest) to those of reality,—who shows us not only what nature is, but what she has been, and is capable of,—he who does this, and does it with simplicity, with truth, and grandeur, is lord of nature and her powers; and his mind is universal, and his art the master-art!"

Smith, the author of the Catalogue Raisonné, has also words of high praise for "this very excellent work," speaking of its extraordinary grandeur, the richness of its verdure, the brilliancy of the morning light on the clouds, and other of its beauties; and

Waagen calls it "a picture of the loftiest poetry of sentiment."

These quotations impress one with the fact that the vocabulary of praise has changed considerably in the last three generations. But great works of art have a way of remaining great. Each age lends to them qualities and expressions of its own ideal, revealing thereby its own peculiarities to a curious posterity. And one feels justified in proclaiming that there is and always will be an enthusiastic public for this picture of Orion.

The other painting by Poussin, Saint Peter and Saint John Healing the Lame Man,<sup>2</sup> is more difficult to write about, as we find it still under the ban of the Romantics and the Realists. Its virtues are in greater part those of the tradition of Raphael, the "grand style" of the sixteenth and seventeenth centuries, which our fathers and grandfathers, if they were in the vanguard of taste, found so unutterably tiresome. Raphael himself, in the cartoon for the tapestry with the same subject, is responsible for most of the items of the composition, in some instances only slightly varied—the position of the Apostles and the lame man, the colonnade, the woman carrying on her head the basket with offerings, the figures showing between the columns. But, comparing the reproduction of the Raphael with our picture, one notices many differences in the expression. In fact, in the study of the two one enters somewhat into the spirit of a bygone time and finds the differences exciting, and the Poussin assumes an originality which one would not have accorded it at first. The main episode, Peter and John holding out their hands to the lame man and bidding him rise up and walk, has been placed by Poussin quite in the center of the panel at the top of a flight of steps and farther back than in the Raphael cartoon; on either side nearer the spectator are people on the steps; the figures thus fall into a band that takes the form of a segment of a circle at the highest part of which are the Apostles. The composition has been built up on the diagonals of the panel. It is a majestic

<sup>2</sup> Room of Recent Accessions; later Gallery 20. Oil on canvas; h. 49 $\frac{1}{2}$ ; w. 65 inches. Marquand Fund, 1924.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

arrangement and the importance of Peter and John, though farther away and smaller, is only enhanced by the closer groups. And though the action and movement of these closer figures is distinctly marked, there is no disturbance to one's attention; one's eye instinctively searches the center of the picture and rests there, soothed by the grandly flowing lines and the easy balance of color. The composition has the qualities one finds in great architecture; in it a studied intention is everywhere carried out and nothing has been left to chance or the moment's inspiration.

Inside of the main geometrical plan, each detail and action has been studied by itself and for itself. These churchgoers and idlers on the temple steps are not merely supernumeraries, but real people each with his or her own characteristics. The characters of the saints are clearly differentiated; the man who goes up the steps turns kindly to the beggar woman with the nude baby and slips a coin into her hand; she in whining thankfulness calls blessings upon him; the old gentleman in a blue mantle, shocked by the words of Peter, leaves the place in disgust. "What is this generation coming to!" he seems to be saying to the young man who hurries past him pointing in astonishment toward the disciples, eager to find out what it is all about. With attention and sympathy it will be found that each figure has a particular and convincing personality.

The color of the costumes is pleasingly varied and tastefully combined, and laid on in such a manner that the forms are made even more decided and clear by it. In considering the color one can understand the reported saying of the painter that he mistrusted himself before the pictures of Titian—the color appearing to him so seductive that he feared its fascination might tempt him to neglect the purity of the drawing. "The charm of the one," he said, "might make me forget the necessity of the other." It is a saying that is like one

of the pronouncements of Ingres, who even more than Poussin had an imperious and dictatorial temper toward matters of art. The knowledge of his tenets may help one to understand a painter's work; the more profitable way to adventure among pictures is to accept a master for what he wished to do and did rather than to blame him for the lack of what he did not want to do. Poussin resented the innovations of his time in Italy. He must have loathed Pietro da Cortona with his promise of the millinery beauties of the eighteenth century; and we know that he said of Caravaggio that he had come on earth to destroy painting. His favorite among his contemporaries was Domenichino, whom he placed as second only to Raphael, and he counted as the three most beautiful pictures then in Rome *The Transfiguration* by Raphael, *The Last Communion of Saint Jerome* by Domenichino, and *The Descent from the Cross* by Daniele da Volterra. For about two centuries the best judgment of cultured Europe was pretty well in accord with this choice, so it can not be such a foolish list as we think it today.

There is an uncertainty about the history of the picture of Saint Peter and Saint John Healing the Lame Man. Another version of the subject mentioned in Smith's Catalogue Raisonné belonged in 1826 to Lord Radstock in England. The original (our example, according to Walter Friedländer)<sup>3</sup> was painted in 1655 for M. Mercier, Treasurer at Lyons. Our picture comes from the collection of the Princes of Lichtenstein, formerly in the Castle of Felsberg, later in the Lichtenstein Gallery in Vienna, and has belonged to them since 1750. So in any event the provenance is a good one. It is engraved by Le Bas in Landou's publication, Nicolas Poussin, Paris, 1809.<sup>4</sup>

B. B.

<sup>3</sup>Nicolas Poussin, p. 123, p. 234.

<sup>4</sup>Vol. I, No. 53.

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SAINT PETER AND SAINT JOHN HEALING THE LAME MAN  
BY NICOLAS BOUSSIN

## NOTES

**BEQUEST OF ALFRED N. PUNNETT.** The Museum has received a legacy of \$25,000 under the will of Alfred N. Punnett.

**THE AMERICAN ASSOCIATION OF MUSEUMS.** The nineteenth annual meeting of the American Association of Museums will be held this year at Washington, May 12 and 13.

**JULIAN ALDEN WEIR EXHIBITION.** The Memorial Exhibition of the Works of Julian Alden Weir, which will be over on April 20, has aroused considerable interest among Museum visitors, and has been well attended, though the actual figures will not be known till after the close of the Exhibition.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held March 17, 1924, the following persons, having qualified, were elected in their respective classes:

**SUSTAINING MEMBERS,** Mrs. William O. Barclay, Miss Esther B. Cutler, Mrs. E. H. L. Hoge, Mrs. Slater Welles.

**ANNUAL MEMBERS** were elected to the number of 146.

**ATHENIAN VASES—A LOAN.** In the Fourth Classical Room are exhibited two red-figured Athenian vases lent us by Albert Gallatin—a lekythos with a Maenad, attributed to Hermonax, and an amphora with a warrior, attributed to Beazley's "Dionokles painter." Both are fine examples of the best period of Athenian vase painting.

**A CLASS ROOM EXHIBITION.** From June 9 to June 14 there will be held in Class Room B an exhibition of posters on health subjects, drawn by New York school children in a prize contest conducted by the American Child Health Association, to stimulate added interest in good health teaching in the city schools. The contestants range from about nine to sixteen years old.

Their work has been selected for its artistic merit, as well as for its value as health propaganda.

**THE AMERICAN FEDERATION OF ARTS.** The annual convention of the American Federation of Arts for 1924 will be held in Washington, May 14, 15, and 16. The delegates between sessions will visit the Freer Gallery, to study its interesting and valuable collections. There will also be receptions and entertainments in private homes.

These conventions afford exceptional opportunity for those interested in art and concerned with its advancement to get in touch with the leaders of thought and activity along these lines from different parts of the country, and none has yet been held that has not brought forth some tangible and beneficial result.

**CLASSICAL GEMS.** A loan by W. Gedney Beatty of fifteen classical gems supplies us with welcome additions to our material; for they are mostly selected pieces of high quality. Especially important are three Graeco-Persian chalcedony scaraboids of the fifth to fourth century B. C. with engravings of a boar, a fox hunt, and a Persian horseman shooting an arrow at a lion. An archaic Greek chalcedony cone with two birds devouring a dead stag; an early fifth-century scarab with a man hurling a disk; and a fifth-century scaraboid with a monster are conspicuous examples of the best period of gem engraving. A gold ring of the fifth to fourth century with an Amazon spearing a Greek is unfortunately badly rubbed; and an early fourth-century plasma with an engraving of a Scythian rider has been recut in later times. A green glass paste with a seated woman playing the lyre and a cameo with the head of Alexander wearing the lion's skin are works of the Hellenistic epoch. An Etruscan scarab has an interesting representation of Peleus (with the name inscribed), while an Italic ring-stone shows an armorer at work on a hel-

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met. The gems have been distributed in the galleries to which they respectively belong.

G. M. A. R.

MUSEUM CONCERTS. As long ago as 1800, it was realized that a museum could with music round out the sphere of its arts, and more completely satisfy those who were seeking culture and beauty. William Loring Andrews, in *The Portraiture of the American Revolutionary War*, says:

"We find announced in the Boston Columbian Centinel of Saturday, February 22d, Anno Domini 1800: Columbian Museum. Mr. Bowen respectfully informs the Public that the Museum will be opened THIS DAY, Feb. 22d from 3 o'clock in the afternoon till eight in the evening, with Solemn Music on the Organ.

"The elegant MONUMENT erected to the memory of the late President of the *United States* will be illuminated with Sixteen candles for this evening only, in a circle round the URN.

"No children will be admitted, as the solemnity of the occasion requires as much silence as possible. Tickets as usual."

Our concerts are less awesome occasions, and that they have been bringing enjoyment to thousands of people is shown by the huge audiences. For the four concerts in January the attendance was 36,605; for the four in March, 32,619, a total for the eight concerts of almost seventy thousand. Many of these people came hours ahead of time in order to get seats, and most of them had to stand throughout the evening, but the respectful silence during the music, and the enthusiasm after every number were unequalled by audiences in the comfortable boxes at the concert halls.

SILVER MADE FOR RICHARD PENN. To his collection of silver of early American associations, which is lent to the Museum,

Judge A. T. Clearwater has added a pierced silver mustard pot and another pierced silver pot intended either for mustard, salt, or horse-radish, made by Edward Aldridge, a London silversmith, in 1771. Aldridge seems to have made a specialty of pierced work. An important pierced cake-basket made by him is in the collection of plate of Trinity College, Oxford. These pots, which contain the original blue glass fillers, were made by Aldridge in 1771 for Richard Penn, a grandson of William Penn, who became

the Lieutenant-Governor of Pennsylvania, arriving in Philadelphia on the sixteenth of October, 1771. He sympathized openly with the Colonists, and was especially attentive to the commercial interests of the Colony. He frequently entertained the members of the Continental Congress at his house in Philadelphia, Washington often

being among his guests, and it is not improbable that these pieces of silver which are unusually handsome were upon his table when Washington and the members of the Continental Congress were his guests. Both pots and their accompanying spoons are engraved with the Penn arms, surmounted by a crescent indicative of a younger branch. One of the spoons is perforated, which leads to the conclusion that it might have been used for either salt or horse-radish. They are exhibited in Gallery H 13 with other pieces of silver in the Clearwater Collection.

INDUSTRIAL ART EXHIBITION. The Exhibition of American Industrial Art, consisting of objects of current American design and manufacture, all examples of quantity production, closed on March 2. The exhibition proved conclusively the Museum's repeated declaration that our manufacturers and designers have not only the technical but also the artistic ability to



MUSTARD POT, SILVER  
MADE BY EDWARD ALDRIDGE

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produce objects of applied art of highest type. The opinion of experts in this regard was borne out by a record attendance of 22,176.

A random use of the shears in a sheaf of clippings which we have filed under American Industrial Art, Eighth Exhibition, 1924, discloses the following editorial sidelights which will be worth reading in view of the great interest aroused by this exhibition.

"The important point is just genuineness of design and craftsmanship. . . . The manufacturer of industrial art is known by what he avoids. . . . It is an old convention to decry the mechanical appliance as necessarily so inferior to the hand of the individual craftsman that it has comparatively no standing whatever. Many of the elements in that hypothesis have gone down the wind. The modern genius that gave us the flying machine might be relied upon to give us in the realm of manufacture a tool that would be only an extension of the craftsman's personal quality. . . . It is a case of commercialism coming to its own, detaching itself from a merely sordid function and figuring as a source of culture. The antiquity is a long time dying. Mankind dearly loves a 'curio' and many a household is enveloped in little else. The correction of that anomaly is the work of an educational process that does not rest in the hands of the professor alone, or in those of the artist and the author, but in a very real sense upon the activity of the manufacturer who 'furnishes' our homes. . . . 'Consummately made.' There is the point constantly cropping out in this exhibition, that has a prodigiously cheering meaning. . . . When you peer into

the craftsmanship everywhere in the show then you receive an impression that is enkindling by itself. . . . Machinery . . . is miraculously controlled and it works miracles of ingenuity and 'finish.' We have superb cabinet workers who rob the phrase 'quantity production' of all its terrors. . . . Art has effectively entered into American industry. But it would be perhaps fairer to say that American manufacture is developing into an art."<sup>1</sup>

And in another place we find, "Furniture: fine proportions . . . beautiful finish . . . the wood respected. . . . Metalwork: plain substantial design for the hardware, an occasional brilliant gesture in the lighting fixtures, beautiful silver and jewelry, impeccable the only word for it. Tapestries: good loomwork. . . . Cretonnes: showing more of the little prim patterns suitable to the material, fewer of the aggressive, gigantic inventions. . . . Velvets: the wonder of the mechanical age, almost persuading the lover of common cotton and wool that a velvet may be as desirable as the baser materials, one splendid example giving the lie to one of the axioms of art by looking like something not velvet yet avoiding offense thereby. Rugs: thick, sound, comfortable. . . . Ceramics and glass: for the most part ornate and rich; 'rich, sir, rich', the ideal of the master of Dotheboys Hall, yet immensely handsome and in harmony with our growing taste. . . . One can only admire it all immensely and gape at the astonishing talent that goes into the jaws of the machine."<sup>2</sup>

<sup>1</sup>New York Tribune, Sunday, January 27, 1924.

<sup>2</sup>New York Times, Sunday, February 10, 1924.

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## LIST OF ACCESSIONS AND LOANS

MARCH, 1924

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	†Plate, glazed pottery, I cent. B. C.—I cent. A. D. ....	Purchase.
CERAMICS.....	†Vases (2) and incense burner, glazed pottery, Chinese, Ming dyn. (1360–1643). . . . . †Rakka bowl, Mesopotamian, XII–XIII cent.; jar, Syrian, XIV cent.; vase, XVI cent.; plates (2), XVII cent.,—Persian.....	Gift of Joseph Koshland.
COSTUMES.....	*Priest's robe, Kinran (Nishijin loom), Japanese, abt. 1600.....	Purchase.
DRAWINGS.....	†Row Boats, Ogunquit, by James P. Haney, American (1869–1923).....	Gift of E. G. Kennedy.
LEATHERWORK.....	*Portfolio, tooled leather, Indian, XVIII cent.....	Gift of School Art League.
METALWORK.....	†Lamp in form of bird, bronze, Arabic, probably late XII cent..... *Locks (4) with keys, iron, American, XVII–early XVIII cent .....	Purchase.
MINIATURES AND MANU- SCRIPTS.....	†Châsse, bronze-gilt, German (Rhenish), early XII cent.; door-knocker, cast iron, American, XIX cent.....	Gift of Gen. William Bar- clay Parsons.
PAINTINGS..... (Wing II, Room 11)	†Miniatures (2): Interior Scene and Re- ception from the Romance of Amir Hamzah, Indian, XVI cent..... Adventures of the Genius of Pots (Ves- sels), by Kung Kai, Chinese, Sung dyn. (960–1280)..... †Blind Orion Searching for the Rising Sun, by Nicolas Poussin; St. Peter and St. John Healing the Lame Man, by Nicolas Poussin,—French, 1594–1665..... †Water-colors (2): St. Paul's, London, by Joseph Pennell; Across the Valley, by Gifford Beal,—American, contemporary	Purchase.
PRINTS, ENGRAVINGS, ETC.	*Covers (14) containing books (60); al- bums (3) containing prints (106); †scrolls (18) of late prints, Chinese, XVII– XIX cent.....	Purchase.
SCULPTURE.....	†Stone stele, Buddha between two Bodhi- sattvas, Chinese, Wei dyn.; bronze statuette, Bacchante, by Leo Friedlander, American, contemporary.....	Purchase.
TEXTILES.....	†Brocade, Persian, XVII cent.; hanging (or bedspread), Indian, late XVIII– early XIX cent..... *Pieces (7) of printed linen, American, first half of XVIII cent.....	Purchase.
WOODWORK AND FURNI- TURE.....	†Mirror, English, early XVIII cent.....	Gift of Mrs. Robert W. de Forest.
	*Not yet placed on exhibition.      †Recent Accessions Room (Floor I, Room 8).	

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CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	Lekythoi (2), first half of V cent. B. C., (Fourth Classical Room)	Lent by Albert Gallatin.
CLOCKS, WATCHES, ETC.	*Tall clock, mahogany, American, late XVIII cent.....	Lent by Mrs. Charles E. Atwood.
*Not yet placed on exhibition.		

DONORS OF BOOKS, PRINTS, ETC.

THE LIBRARY

Francis Hill Bigelow  
Edward P. Buffet  
Dill & Collins Co.  
Miss M. Jourdain  
A. E. McVitty  
Paul J. Sachs

Perry Walton  
Edwin B. Worthen  
DEPT' OF PRINTS  
Burton Emmett  
Robert Hartshorne  
Charles B. Hoyt  
Carl Zigrosser

CALENDAR OF LECTURES

FREE PUBLIC LECTURES

APRIL 20-27, 1924

April	HOUR
20 Story-Hour for Children: Long-Ago Tale of Old Japan Anna C. Chandler .....	2:00 & 3:00
20 Study-Hour for Practical Workers: Historic Design Fiske Kimball .....	3:00
27 Story-Hour for Children: Red Men of the Western Plains Anna C. Chandler .....	2:00 & 3:00

LECTURES FOR WHICH FEES ARE CHARGED

APRIL 22-MAY 30, 1924

In this calendar, N indicates that the course is given by New York University in cooperation with the Museum.

April	HOUR	May	HOUR
22 Colonial Architecture (N) Fiske Kimball.....	11:15	1 History of Art (N) Fiske Kimball.....	11:00 & 8:00
22 Historic Lace and Embroidery (N) Marian Hague.....	3:45	1 Oriental Carpets and Rugs (N) R. M. Riefstahl.....	8:00
24 History of Art (N) Fiske Kimball.....	11:00 & 8:00	2 Historic Styles of Decoration (N) Fiske Kimball.....	11:00 & 8:00
24 Oriental Carpets and Rugs (N) R. M. Riefstahl.....	8:00	3 History of Painting (N) Edith R. Abbot.....	11:00
25 Historic Styles of Decoration (N) Fiske Kimball.....	11:00 & 8:00	3 Modern French Painting (N) Walter Pach.....	12:15
26 History of Painting (N) Edith R. Abbot.....	11:00	6 Colonial Architecture (N) Fiske Kimball.....	11:15
26 Modern French Painting (N) Walter Pach.....	12:15	6 Historic Lace and Embroidery (N) Marian Hague.....	3:45
29 Colonial Architecture (N) Fiske Kimball.....	11:15	8 History of Art (N) Fiske Kimball.....	11:00 & 8:00
29 Historic Lace and Embroidery (N) Marian Hague.....	3:45	8 Oriental Carpets and Rugs (N) R. M. Riefstahl.....	8:00

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May	HOUR	May	HOUR	
9	Historic Styles of Decoration (N) Fiske Kimball.....	11:00 & 8:00	20 Colonial Architecture (N) Fiske Kimball.....	11:15
10	History of Painting (N) Edith R. Abbot.....	11:00	20 Historic Lace and Embroidery (N) Marian Hague.....	3:45
10	Modern French Painting (N) Walter Pach.....	12:15	22 History of Art (N) Fiske Kimball.....	11:00 & 8:00
13	Colonial Architecture (N) Fiske Kimball.....	11:15	22 Oriental Carpets and Rugs (N) R. M. Riefstahl.....	8:00
13	Historic Lace and Embroidery (N) Marian Hague.....	3:45	23 Historic Styles of Decoration (N) Fiske Kimball.....	11:00 & 8:00
15	History of Art (N) Fiske Kimball.....	11:00 & 8:00	24 History of Painting (N) Edith R. Abbot.....	11:00
15	Oriental Carpets and Rugs (N) R. M. Riefstahl.....	8:00	24 Modern French Painting (N) Walter Pach.....	12:15
16	Historic Styles of Decoration (N) Fiske Kimball.....	11:00 & 8:00	29 History of Art (N) Fiske Kimball.....	11:00 & 8:00
17	History of Painting (N) Edith R. Abbot.....	11:00	29 Oriental Carpets and Rugs (N) R. M. Riefstahl.....	8:00
17	Modern French Painting (N) Walter Pach.....	12:15	30 Historic Styles of Decoration (N) Fiske Kimball.....	11:00 & 8:00

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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BENEFATORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
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FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The Bulletin and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

The Museum is open daily from 10 a.m. to 5 p.m. (Sunday from 1 p.m. to 6 p.m.); Saturday until 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS, are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement on the north side of the main building is open on weekdays from 12 m. to 5 p.m.